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the rest of the play. In fact, Brome's reworking here has resulted in making a worse play out of a very poor one, merely to be up-to-date.

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## HONORÉ D'URFÉ'S *SIREINE* AND THE *DIANA* OF MONTEMAYOR

The close relations between Urfé's minor pastoral poem, *Sireine*, and Montemayor's *Diana* have often been briefly referred to by literary critics.<sup>1</sup> But it is only recently, in M.O.-C. Reure's excellent book *La vie et les œuvres de Honoré d'Urfé* (Paris, Plon, 1910), that this interesting question has been studied more in detail. There are, however, a few important facts which M. Reure does not mention. The present paper proposes therefore to compare the French and the Spanish pastoral once more, even at the risk of making, in parts, *double emploi* with M. Reure.

It appears from the manuscript preserved in the Bibliothèque Nationale (Fr. 12486), that the *Sireine* was composed from 1596-1599, some time before the first part of the *Astrée* assumed its definite shape. The author chose for his poem a peculiar stanzaic form of six octosyllabics:

Je chante un despart amoureux,  
Un exil long & malheureux,  
Et le retour plein de martire.  
Amour qui seul en fus l'auteur,  
Laisse pour quelque temps mon cœur  
Et viens sur ma langue les dire.<sup>2</sup>

<sup>1</sup> See esp.: Bonafous, *Étude sur l'Astrée et sur H. d'Urfé*, Paris, 1846, pp. 34 and 133 ff.; H. Koerting, *Geschichte d. frz. Romans im 17. Jhdt.*, Leipzig, 1891, vol. I, p. 79; A. Lefranc, "Le roman français au XVII<sup>e</sup> siècle" (*Revue des cours et des conférences*, Vol. XIII, 1905, p. 27). The oldest authority is probably Daniel Huet, who declares in his *Traité de l'origine des romans* (1670-72) that "Urfé a pris, . . . comme tant d'autres choses, et l'argument mesme de son Sireine de la Diana de Montemayor."

<sup>2</sup> Thus in the edition of Paris, 1618, which we follow in our quotations.

As indicated in this first stanza, the poem is divided into three parts, *le despart*, *l'absence* and *le retour de Sireine*. In the manuscript, these parts are of approximately equal length. In subsequent printed editions, however, the poem was greatly enlarged, especially the third part, which was increased to more than double its original length.<sup>3</sup>

The argument in short is as follows: Sireine, a shepherd of the kingdom of Leon in Spain, and Diane, a shepherdess, have sworn eternal fidelity to one another. But Sireine is sent away by his master, on the banks of the river Eridan. During his absence, he receives a letter from Diane, urging him to return: her mother wants her to marry Delio, a rich but uncouth shepherd. Sireine returns, but arrives too late; on the very ship that brings him home he hears that Diane, still loving only him, has fulfilled her duty as a daughter and married Delio whom she does not love. Upon his arrival Sireine meets Silvan, his friend and former rival for Diane's affection, who delivers to him a melancholy love-letter written by Diana with her own blood a few days before the marriage. At the same moment three beautiful nymphs draw near, Doride, Cynthie and Polydore, and Sireine learns from their conversation that Diane has not changed her feeling toward him, but is afraid to show her love, lest she forfeit her good name. This knowledge affords a little comfort to the unfortunate shepherd, and in the concluding stanza the author curses those who cruelly separated Sireine and Diane.

Everybody familiar with Montemayor's *Diana* will at once recognize the great similarity of our plot with the *argumento* of the Spanish novel: Montemayor resumes briefly Diana's love for Sireno, her dislike for Silvano and her final marriage with Delio, "after time and her heart had changed." He concludes: "De

<sup>3</sup> The exact figures are:

	manuscr.	ed. of 1606	ed. of 1618
Despart.....	139 stanzas	148	149
Absence.....	122	169	170
Retour.....	142	284	284
Total.....	403	601	603

aquí comienza el primero libro y en los demás hallarán muy diversas historias de casos que verdaderamente han sucedido" . . .<sup>4</sup> From this very sentence it appears that Montemayor's chief object was to develop a dramatic situation from incidents which had already occurred. Urfé, on the other hand, takes only the previous history of the *Diana*, as expounded in the *argumento*, together with a few suggestions which he finds mostly in the earlier parts of the novel. His story ends exactly at Montemayor's starting point.

The only important difference of conception between the French and the Spanish pastoral consists in the fact that Urfé's Diane marries Delio in order to obey her parents, while—according to the *argumento*—Montemayor's fickle-minded Diana simply forgets her love for Sireno.<sup>5</sup> But this difference must not be overrated. The interference of cruel parents with the matrimonial projects of their children is a commonplace in the novel of that period.<sup>6</sup> Montemayor himself alludes to the "voluntad de padres, persuasión de hermanos y importunidad de parientes" which at first could not prevail upon Diana to forget her beloved Sireno, and to the "voluntad de su padre y deudos" which finally caused her to change her mind.<sup>7</sup>

But Urfé's imitation is not confined to general similarities in plot and characters.<sup>8</sup> In certain instances he even goes as far as to directly translate the Spanish model: Out of the 149 stanzas of the *Despart*, 127 are either literally translated from, or freely enlarged

upon, the long *canción* of some forty *décimas* with interspersed *redondillas* in which the nymph Dorida sings of the farewell of the two lovers.<sup>9</sup>

A few quotations may suffice to illustrate Urfé's manner of rendering the Spanish original:

*déc.* 2: Este pastor se moría  
por amores de Diana,  
una pastora lozana  
que en hermosura excedía  
la naturaleza humana,  
la cual jamás tuvo cosa  
que en sí no fuese extremada;  
pues ni pudo ser llamada  
discreta por no hermosa:  
ni hermosa por no avisada.

*Despart* st. 17: Ce berger qu'Amour devoroit  
Des longtemps mourant adoroit  
Des beautés la beauté plus belle.  
Vne Diane estoit son cœur,  
Mais la servant il eut tant d'heur  
Que l'aimant il fut aimé d'elle.

st. 18: Naissant ceste fille avoit eu  
Tant de beauté, tant de vertu,  
Et puis deuint si parfaite  
Que son nom n'eust iamais esté  
Discrette, faute de beauté,  
Ni belle, pour n'estre discrette.<sup>10</sup>

It will be noticed in this example that each stanza corresponds to half a *décima*, the regular proportion for the entire passage. Further-

<sup>9</sup>The exact proportions of the imitation will be seen in the following figures: Not translated are *décimas* 3, 4, 5 (ll. 1-6), *redondillas* 2-3, *déc.* 26 (6-10), 27 (1-5), 30 (6-10), 41 (5-10). Original with Urfé, or freely enlarged upon the model are *sizains* 13-16 (description of the shepherd's garments, which contains reminiscences of *Diana*, Book I, p. 16), 19-23, 24-26 (threefold repetition of *déc.* 5, v. 7-10), 28-30, 33-39, 41-43, 44-49 (Sireine addresses his flocks and Mélampe, the dog which we also meet in the *Pastor Fido* and in the *Astrée*), 50-53, 58-59, 73-74, 77-78, 92-97 (enlarged upon *déc.* 23, ll. 1-5: as the letters carved into the bark of the tree are swelling, so Diana's and Sireine's love is increasing!), 103-104, 110, 116, 122-126, 129-132.

<sup>10</sup>MS., st. 4: Ce berger mouroit adorant  
ce berger adoroit mourant  
des beautez la beauté plus belle . . .

MS., st. 5: Car la beauté & la vertu  
auoient tellement combattu  
à qui la rendroit plus parfaite . . .

<sup>4</sup>*La Diana*, Paris (Socied. de Ediciones Louis-Michaud), 1912, p. 14.

<sup>5</sup>Cf. A. Lefranc, *l. c.*

<sup>6</sup>See G. Reynier, *Le Roman sentimental avant l'Astrée*, Paris, 1908, ch. 10-11.

<sup>7</sup>*Diana*, Book I, p. 16, and Book V, p. 223.

<sup>8</sup>The three nymphs of the *Sireine* correspond exactly to the Spanish Dorida, Cintia and Polidora. If Delio is described by Montemayor as a man who, "aunque es rico de los bienes de fortuna, no lo es de la naturaleza" (*Diana*, Book I, p. 32), Urfé lets him appear as

" . . . homme imparfait

Et qu'à despit Nature a faict." (*Retour*, st. 94.) Urfé introduces new only a colorless "messenger" who carries letters from and to Diane.

more, there occur in both *sizains* rather insignificant additions which in other instances assume the character of regular *chevilles*.

Montemayor's poetical niceties, concetti and plays on words are generally preserved with obvious care. In st. 18 we admired an antithesis; here follows a conceit:

déc. 6, 1-5: El sol por ser sobre tarde  
con su fuego no le ofende,  
mas él que de amor depende  
y en él su corazon arde,  
mayores llamas incende.

st. 27: Alors le Soleil qui baissoit  
Le Berger guere n'offensoit:  
Mais d'Amour la chaleur plus forte  
Viuante au milieu de son cœur  
Par un beau soleil son vaincœur  
Le brusloit bien d'une autre sorte.

Sometimes the rendering is rather clumsy, as in the following definition of absence:

Red. 1: Al partir llama partida  
él que no sabe de amor,  
mas yo le llamo un dolor  
que se acaba con la vida.

St. 32: Ceux qui ne scauent point aymer,  
Ont accoutumé de nommer  
L'effet de partir une absence:  
Mais moi qui suis maistre en cela  
Je mets le despart au delà  
De tout ce qui plus nous offence.<sup>11</sup>

Quite frequently Urfé adds certain conceits which are particularly dear to him, as for instance the idea that Sireine's heart, away from Diane, needs must die, and he introduces in this connection an old Virgilian simile:

St. 36: Ce malheur souffrir ne se peut,  
De le fuyr, Amour ne veut,  
Encor'que ie m'esloigne d'elle.  
Le cerf atteint fuit escarté;  
Mais où qu'il aille, à son costé  
Pend tousiours la flesche mortelle.<sup>12</sup>

<sup>11</sup> MS: Ceux qui ne scauent point aymer  
ont accoutumé de nommer  
l'effait du despart despartie.  
Mais moy ie dis que c'est un mal  
auquel nul autre n'est egal  
qui ne finist qu'avec la vie.

<sup>12</sup> Cf. *Aeneid* IV, ll. 69 ff., referring to Dido:

. . . . Qualis coniecta cerva sagitta  
. . . . . Fuga silvas saltusque peragrat  
Dictaeos; haeret lateri letalis arundo.

This comparison was a favorite one with the poets

In the *Absence* and the *Retour de Sireine* the literal translations are much less numerous, since the little action which they contain is chiefly Urfé's own invention.<sup>13</sup> Every now and then we meet, however, a conceitto which comes directly from the *Diana*.<sup>14</sup>

Finally the question arises whether Urfé util-

izes the latter part of the sixteenth century. Ronsard uses it in the first *Élégie à Genièvre* (*Bibl. Elzév.*, Vol. iv, p. 227), and Mathurin Regnier in his eclogue *Cloris et Philis* (*Bibl. Elz.*, p. 307).—The MS. has:

St. 31: . . . . .  
. . . . .  
. . . . .  
Le cerf fuit bien qu'il soit blessé,  
toutefois, estant offensé,  
il ne fuyt sa playe mortelle.

<sup>13</sup> There are only two pastoral scenes in the *Diana* which could furnish further material for the *Sireine*: in book V, p. 222-223, the Spanish Selvagia defends Diana against Silvano's and Sireno's reproaches, as does the French Selvage against the accusations of the messenger (*Retour*, st. 170-188); in book VI, p. 241-253, Sireno and Silvano complain of the cruelty of Diana, while in *Retour*, st. 76-84, they discuss which one of them has been treated more cruelly.

<sup>14</sup> E. g., *Retour*, 213 (5-6) and 214:

(Diane) sur le sable escrivoit  
Du doigt: "Morte avant que changée" . . .  
Mon cœur a peu croire en effect  
Pour vne chose veritable  
Sans que ma raison l'en desdist  
Ce qu'alors vne femme dist  
Et qui fut escrit sur le sable.

*Diana*, Book I., canción de Sireno:

St. 5: Sobre el arena sentada  
de aquel río la ví yo  
do con el dedo escribió:  
"antes muerta que mudada."  
Mira el amor lo que ordena,  
que os viene hacer creer  
cosas dichas por mujer  
y escritas en el arena.

Cf. also *Astrée*, Part I, Book 4: *Madrigal qu'il ne doit point esperer d'estre aymé*, where the same thought occurs.—In *Retour*, st. 201-210, Sireine's long monologue corresponds exactly to his complaint in *Diana*, Book I, p. 16: "¡Ay memoria mia!" etc. Other conceits betray a strong influence of the Italian Petrarchists, as *Abs.*, st. 51: Silvano wonders why the paper of Diana's letter is not consumed by the flames which it conceals!

ized the Spanish original or Nicolas Colin's French translation of the *Diana*, first published in 1572.<sup>15</sup> A comparison with Urfé's text shows the two translations are independent. A slight resemblance might be found in the metre of Doride's *canción*: Colin also chose *sizains*, but in heptasyllabics and with irregular alternation of masculine and feminine rimes; the *redondillas* are rendered by him in quatrains. The literary merits or demerits of both translations are almost equal; <sup>16</sup> *chevilles* abound in Colin as well as in Urfé, only the regular stanzaic structure of the *Sireine* might perhaps be considered as an improvement.

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### MAX HALBE

My first acquaintance with Halbe on the stage goes back to a performance of his *Strom* by a company of German barn-stormers in this country; the last opportunity to continue it was furnished by the representation of his *Ring des Gauklers* at the royal theater in Munich about a year ago. Between these two events and beginning before the first of them lay the reading of his printed plays. This is but another way

<sup>15</sup> Through the kindness of Professor Rennert of the University of Pennsylvania, I was enabled to use his very rare copy of 1592: *La Diane de Georges de Montemayor*, etc., Tours (G. Drobet), MDXCII.

<sup>16</sup> As a specimen of Colin's art of translation, we quote *sizains* 3-4, corresponding to *Diana*, *déc.* 2, and *Despart*, *st.* 17-18, as given above:

Ce pasteur se consumoit  
Pour Diane qui passoit  
En grand beauté toutes celles  
Qu'on estime les plus belles,  
Dont la divine facture  
Fut miracle de nature.

Diane en qui nulle chose  
Ne fut de nature enclose  
Qui ne fust tres-singuliere,  
Ne pouant estre appellée  
Peu belle ou peu aduisée,  
Estant en tout la premiere.

of saying that his earlier work had stirred up a faint hope that the short list of great German dramatists was to have another name added to it. That hope was doomed to disappointment, but the interest thus aroused has by no means vanished, for, after all, Halbe has qualities which have won a place for him on the stage. Unlike some of the recent German dramatists he is never wholly trivial. He deserves respectful consideration and a good measure of appreciation.

Halbe was born at Guettland, a village of West Prussia, in 1865. He comes from a line of gentlemen farmers, but deserting the calling of his fathers, he studied at two or three German universities, emerged from his scholastic career with his Ph. D., and turned man of letters. His published works are almost entirely dramatic. Beginning with *Emporkömmling* in 1889, he has come near to producing a play annually. Two of his dramas, *Jugend* in 1893 and *Strom* in 1904, caused a genuine sensation in their day, and the latter is probably the most effective on the stage of all his work.

It still remains true that Hauptmann and Sudermann, in spite of their failure to fulfil all the hopes aroused by their earlier works, are the most potent names in contemporary German dramatic literature. The newer school has other aims, but its achievements are so far woe-fully disappointing. The men shaped by the forces of two or three decades ago remain the really dominant figures for the public, if not for the oncoming generation of playwrights. This explains, in part, why Halbe, who is a younger contemporary of Hauptmann and Sudermann, has won and holds a reasonably prominent place on the stage, though he has not had the luck to gain international fame.

It would have perhaps been better for him if he had been born earlier or later. He is not the great genius who forms his own public and who, though undoubtedly belonging to his own country and age, is something above and beyond them. Halbe seems rather essentially an idealist born in a naturalistic age and unable to live in harmony with his age or to go his own way in obedience to his nature's promptings. He furnishes in this regard a curious contrast